

FORTY LONDON STATUES
AND PUBLIC MONUMENTS

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BY

TANCRED BORENIUS

WITH SPECIAL PHOTOGRAPHS

BY

E. O. HOPPÉ



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PREFACE

THE present volume aims at directing attention to a series of open-air statues and other public monuments in London. Though some of them undoubtedly take high rank artistically, it would obviously be impossible to say as much about every item in the series; but even artistic failures can lay claim to the attention of the student of æsthetics, and the interest of historical association may often be a considerable one, even in the case of works of little artistic significance. The stretch of time covered by the statues and other public monuments of London is a very long one; on this point, London presents a striking contrast with Paris, where the Revolution played irremediable havoc among all the existing statues.

Nothing in the nature of a census of London statues is attempted in this book; but such a census, up to the year 1910, does exist, and is printed at the end of Mr. T. W. Hill's interesting series of articles, "Open-air Statues in London" in the *Home Counties Magazine*, vol. xii, which has been of great use to the writer. Other important sources of information are a number of articles in back volumes of *Notes and Queries*, especially those by Mr. John T. Page in vol. ix (1908) of the tenth series of that publication; Mrs. Arundell Esdaile's series of papers on English sculptors in *The Architect*, vols. cvi-cviii (1921-22); and Mr. Beresford Chancellor's *Lives of the British Sculptors* (1912).

For valuable assistance in various ways in the course of his work the writer would also like to express his best thanks to Mrs. Esdaile and Mr. Beresford Chancellor.

T. B.

London, July, 1926

LIST OF ILLUSTRATIONS

<i>Plate No.</i>		<i>Facing page</i>
I CHARLES I, Trafalgar Square		34
II THE MONUMENT, Fish Street Hill		38
III CHARLES II, Chelsea Hospital		42
IV JAMES II, St. James's Park (outside the Admiralty)		46
V QUEEN ANNE, 15 Queen Anne's Gate		50
VI SIR HANS SLOANE, Chelsea Physic Garden		54
VII EDWARD VI, St. Thomas's Hospital		58
VIII GEORGE II, Golden Square		62
IX GEORGE III, Somerset House		66
X CHARLES JAMES FOX, Bloomsbury Square		70
XI WILLIAM III, St. James's Square		74
XII FRANCIS, FIFTH DUKE OF BEDFORD, Russell Square		78
XIII ACHILLES, Hyde Park		82
XIV CONSTITUTION HILL ARCH		86
XV WILLIAM Pitt, Hanover Square		90
XVI GEORGE III, Cockspur Street		94
XVII THE NELSON COLUMN, Trafalgar Square		98
XVIII WILLIAM IV, King William Street		102
XIX RICHARD CŒUR DE LION, Old Palace Yard		106
XX BOADICEA, Westminster Bridge		110
XXI THE ALBERT MEMORIAL, Kensington Gardens		114
XXII THE DUKE OF WELLINGTON, Hyde Park Corner		118

LIST OF ILLUSTRATIONS—*continued*

Plate No.		Facing page
XXIII	GENERAL GORDON, Trafalgar Square	122
XXIV	EROS, Embankment Gardens	126
XXV	OLIVER CROMWELL, Outside Westminster Hall	130
XXVI	GLADSTONE MEMORIAL, Strand	134
XXVII	PHYSICAL ENERGY, Lancaster Walk, Kensington Gardens	138
XXVIII	THE QUEEN VICTORIA MEMORIAL, The Mall	142
XXIX	PETER PAN, Kensington Gardens	146
XXX	LORD CLIVE, King Charles Street	150
XXXI	THE BURGHERS OF CALAIS, Embankment Gardens	154
XXXII	CAPTAIN SCOTT, Waterloo Place	158
XXXIII	THE CENOTAPH, Whitehall	162
XXXIV	BELGIAN WAR MEMORIAL, Victoria Embankment	166
XXXV	ABRAHAM LINCOLN, Parliament Square	170
XXXVI	GEORGE WASHINGTON, Trafalgar Square	174
XXXVII	EDWARD VII, Waterloo Place	178
XXXVIII	MACHINE GUN CORPS MEMORIAL, Hyde Park Corner	182
XXXIX	ROYAL ARTILLERY MEMORIAL, Hyde Park Corner	186
XL	THE W. H. HUDSON MEMORIAL, Hyde Park	190

HISTORICAL SKETCH

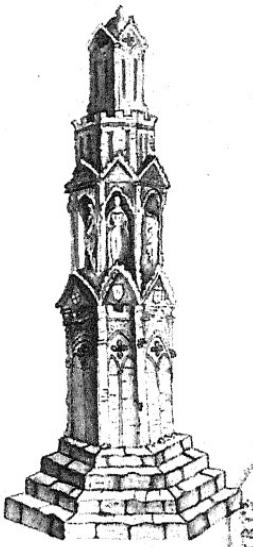
BUT for the iconoclastic fury of the Roundheads, a chronicle of the public monuments of London could have as its first illustrations two examples dating back as far as the thirteenth century. It is well known that, when in 1290 Edward I had lost his beloved Queen Eleanor of Castile, he caused twelve crosses to be erected on the places where her body had rested on its way from Harby in Nottinghamshire to Westminster Abbey; and the last two crosses in this series were within the boundaries of London—one in Cheapside, the other on a spot but a few hundred yards from the Abbey and known to the present day from this very memorial as Charing Cross. The Cheapside Cross was extensively restored already in the fifteenth century and from 1581 onwards was subjected to a series of vandalic attacks, which culminated in its destruction on May 2, 1643, an event illustrated with much vividness in a print by Wenceslaus Hollar. The destruction of the Charing Cross was decreed in the same year, but not carried into effect until the summer of 1647. The existing renderings, especially of the Charing Cross, are very inadequate; but all those who have seen the perfectly designed and perfectly placed Eleanor Cross still standing in the little Northamptonshire village of Geddington will readily imagine what an artistic loss the disappearance of the Cheapside and Charing Crosses meant for London. The example of Mid-Victorian Gothic which now stands in the yard of

FORTY LONDON STATUES & PUBLIC MONUMENTS

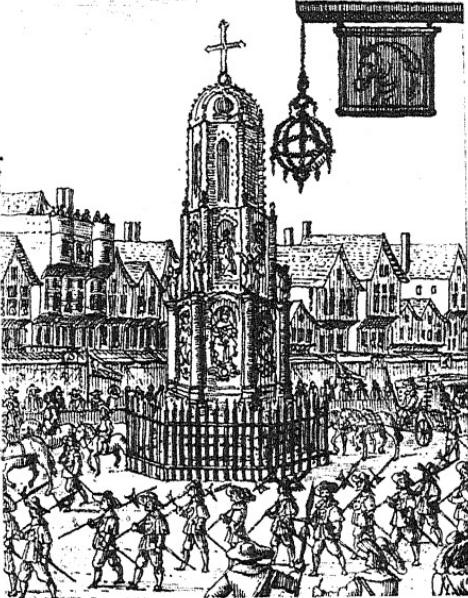
Charing Cross railway station can, from the scantiness of the available data, bear but the vaguest relation to the original Charing Cross which it commemorates and which was designed by Richard de Crundale, while the statues of the Queen were the work of Alexander of Abingdon.¹

After the passing of the Protectorate, a spot at Charing Cross upon which several of the regicides had been executed after the Restoration, and approximately corresponding to the site of the Eleanor Cross, was chosen as the site for Hubert Le Sueur's equestrian statue of Charles I. The romantic story of this statue—commissioned and completed, but not actually set up, in the King's lifetime—is a commonplace of all guide books; it is recapitulated in the letterpress of our first plate. It is fitting that the first English sovereign after Henry III to take a keen interest in art should be commemorated by what is universally admitted to be the finest of the public monuments now standing in London. The sculptor, Hubert Le Sueur, was a Frenchman, settled in London by 1628. He is stated by a contemporary writer, Henry Peacham, to have been a pupil of Giovanni da Bologna at Florence; and in 1610 we find him assisting in Paris his fellow-pupil Pietro Tacca in the work on the bronze statue of Henri IV which Tacca was making for the Pont Neuf, and which perished in the turmoil of the French Revolution. Here, then, was a sculptor who had come into contact at first hand

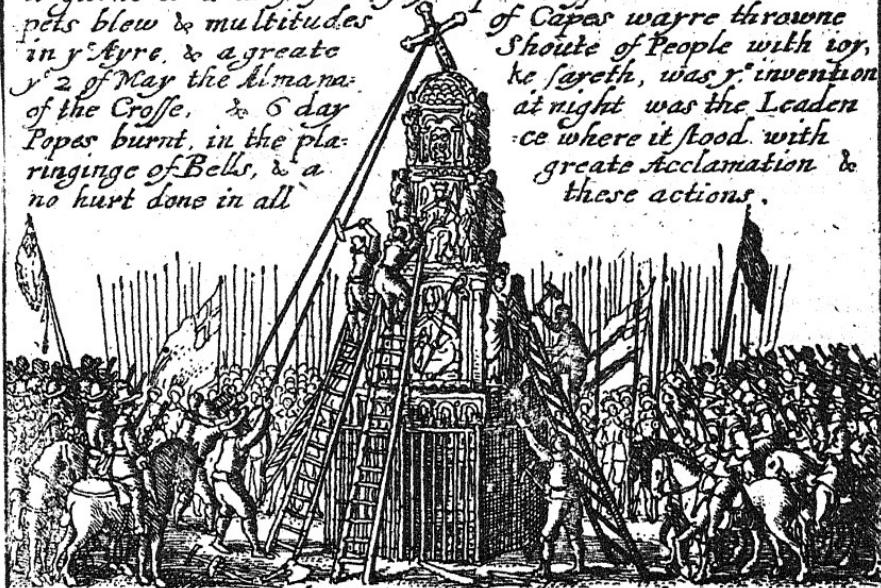
¹ For further details about the Charing and Cheapside Crosses, the reader may be referred to Dr. James Galloway's charming little volume *Historical Sketches of Old Charing* (London, 1914).



Charing Cross.



The 2 of May, 1643. y^e Croſſe in Cheapside was pulled downe, a Troope of Horſe & 2 Companies of foot wayted to garde it & at y^e fall of y^e top Croſſe drummers beat trumets blow & multitudes in y^e Ayre, & a greate y^e 2 of May the Almanac of the Croſſe, & 6 day Popes burnt, in the plarings of Belles, & a no hurt done in all of Capes wayre throwne Shoute of People with ioy, he sareth, was y^e invention at night was the Leaden ce where it stood with greate acclamation & these actions.



(1) Charing Cross
(From an old drawing in the Print Room,
British Museum)

(2) Cheapside Cross
(Detail of an engraving of 1638)

(3) The Destruction of Cheapside Cross, 1643
(From an etching by W. Hollar)

FORTY LONDON STATUES & PUBLIC MONUMENTS

with Italian sculpture of the late Renaissance; and but a few years after the completion of Hubert Le Sueur's work there arrived in England, as a present from the Vatican authorities to Henrietta Maria, the famous bust of Charles I, made from the triple portrait by Van Dyck now at Windsor, by the chief exponent of the full-blown and exuberant baroque style in sculpture, Lorenzo Bernini.² Yet, although this is its setting in the history of art, Le Sueur's equestrian statue of Charles I has a very noble restraint and equipoise of design, and almost might be said to translate into terms of sculpture the severity and simplicity which marks English portrait-painting of the early seventeenth century. Countless poets have been inspired by this statue—from Andrew Marvell, who turned it into an anti-Stuart London Pasquino down to the Caroline enthusiast who is still with us and annually breaks into verse on January 30. The fine poem on this statue by Lionel Johnson has, in the short space of time from the 'nineties till now, become a classic, and some passages in it have a singular power of suggestion and interpretation :

Comely and calm he rides
 Hard by his own Whitehall.
Only the night wind glides,
 No crowds, nor rebels, brawl.
Gone, too, his Court, and yet
 The stars his courtiers are,

² Compare on this bust, which must have perished in the fire of Whitehall in 1698, L. Cust. *Notes on Pictures in the Royal Collections*, 1911, p. 77, *sqq.* and E. Maclagan, in *The Burlington Magazine*, vol. xl (Feb., 1922), p. 63. It is probably reproduced in a unique engraving (by Robert van Voerst?) in the British Museum (illustrated by Cust, *loc. cit.*).

FORTY LONDON STATUES & PUBLIC MONUMENTS

Stars in their station set
And every wandering star.

Alone he rides, alone
The fair and fatal King.
Dark night is all his own,
That strange and solemn thing. . . .

The statue of Charles I was not the only equestrian monument to be set up in London after the Restoration. While Charing Cross was dedicated to the memory of the Martyr King, in Stocks or Woolchurch Market in the city, the stage was set for the glorification of the reigning monarch. That ardent Royalist, Sir Robert Vyner, a city goldsmith and Lord Mayor of London in 1674, conceived the idea of placing on the top of a conduit in that locality a marble equestrian statue of Charles II. For this he made use of a group which he had purchased through his agent at Leghorn, and which is said originally to have been intended for a very different purpose, namely, to represent John Sobieski, King of Poland ; and the figure of a Turk, trampled down by the horse, now took on the—more symbolically than historically appropriate—part of Oliver Cromwell. The latter figure, as may be seen from the old engravings of the group, was, however, left in possession of its turban ! This singular example of artistic adaptability—which was unveiled on August 29, 1672—is perhaps chiefly memorable as having suggested one of the characters in a famous and very violent satire of Andrew Marvell's, the *Dialogue between Two Horses*, in which Charing and Woolchurch, deserted one evening by their respective riders, are made to meet and

FORTY LONDON STATUES & PUBLIC MONUMENTS

exchange ideas on the political situation.³ The tendency of the poem may be gauged from the following question and its stinging rejoinder :—

WOOLCHURCH : But canst thou devise when things will be mended?

CHARING : When the reign of the line of the Stuarts is ended.

The group was taken down in 1738, when the Mansion House was about to be built over Stocks Market. On this occasion a poet again came forward, and was inspired to produce the *Last Dying Speech and Confession of the Horse at Stocks Market*, a good-humoured little satire strongly contrasting with Andrew Marvell's vitriolic outburst, and beginning :—

Ye whimsical people of London's fair town,
Who one day put up what the next you pull down;
Full sixty-one years I stood in this place,
And never till now met with any disgrace.

What affront to crowned heads could you offer more bare,
Than to pull down a King to make room for a Mayor?⁴

After various vicissitudes, the group was in 1779 presented to a descendant of the original donor, by whom it was removed to his country seat; it is preserved to this day at Newby Hall, Ripon.⁵

³ There also exists an earlier poem by Marvell "on the statue in Stocks-Market." We may note that the idea of a dialogue between the two horses may have been suggested to Marvell by a *Dialogue between the crosses in Cheapside and Charing Cross*, published some thirty years previously.

⁴ See W. Chaffers, *Gildg. Aurifabrorum*, 1883, p. 67.

⁵ An open-air statue of Charles II, set up during his reign, was that which surmounted a fountain in the centre of Soho Square, surrounded by figures symbolical of four English rivers. This fountain, the work of C. G. Cibber, had sustained many injuries when, in 1876, it was taken down and removed to the residence of Mr. F. A. Goodall, R.A., at Harrow Weald.

FORTY LONDON STATUES & PUBLIC MONUMENTS

To the closing years of the Stuart period belong three of the most notable public monuments still standing in London. First in order of time comes The Monument in the City, commemorating the Great Fire of London and erected in 1671-77 from the design of Sir Christopher Wren (Plate II). Much hemmed in by the surrounding buildings, and therefore greatly cramped in its effect, The Monument will nevertheless always elicit our admiration on account of its severe and chastened purity of design, so characteristic of its author; while Caius Gabriel Cibber's heavy and turgid bas-relief on the pedestal is interesting as a typical instance of the cumbrously allegorical mode of expression affected by the period. The four dragons at each corner of the pedestal show the art of that excellent sculptor, Edward Pierce, to much advantage.

Next there are to be noticed the two very remarkable bronze statues by Grinling Gibbons of Charles II, at Chelsea Hospital (Plate III), and of James II in St. James's Park, outside the new Admiralty buildings (Plate IV), works which for noble simplicity of style must be classed among the finest productions of seventeenth-century sculpture in Europe. While both are very similar in general pose and design the Charles II is distinguished by greater energy of movement—he seems to be briskly stepping off his pedestal—while the effect of the James II is one of easy and dignified repose. The conception of the figures as Roman warriors is consistently carried out, and thus the familiar Stuart profiles appear without the accustomed accompaniment of long flowing wigs; in Cibber's bas-relief on The Monument we see, on the

FORTY LONDON STATUES & PUBLIC MONUMENTS

other hand, Charles II in Roman armour and wig, and a similar inconsistency was the rule in the portrayal of Louis XIV by the contemporary French sculptors. The extent to which Grinling Gibbons was himself responsible for the actual execution of these statues is a matter of some speculation.⁶ His greatness as a sculptor was, however, enthusiastically acclaimed by his contemporaries, and in the present connection it is interesting to quote a passage from William Aglionby's *Painting Illustrated* (1685) :—

“But with our late Blessed Monarch, King *Charles the Second*, all *Arts* seemed to return from their Exile; and to his sacred memory we owe whatever Incouragement they have received since; and it may be reckoned among his Faelicities and ours, which were not few, that he did so, for by that means we have him, as it were, yet living among us, by that noble *Statue* of his, made by the best of *Modern Sculptors* now living, I mean Mr. *Grialin* (sic) *Gibbons*.⁷”

Commissioned, like the statue of Charles II, by an enthusiastic Royalist, Tobias Rustat—in Evelyn's words, “a very simple, ignorant, but honest loyal creature”—the statue of James II remained almost unmolested by the Revolution of 1688 in the seclusion of the Privy Garden, Whitehall, from which it did not emerge until towards the end of the nineteenth century. It was, however, by no means unexampled that political demonstrations in London during the seventeenth and eighteenth centuries

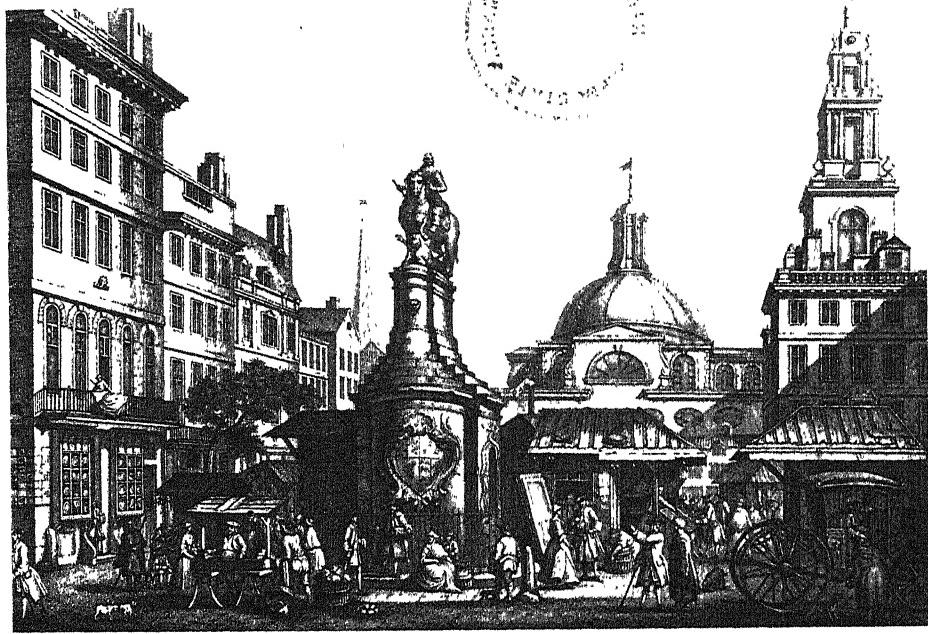
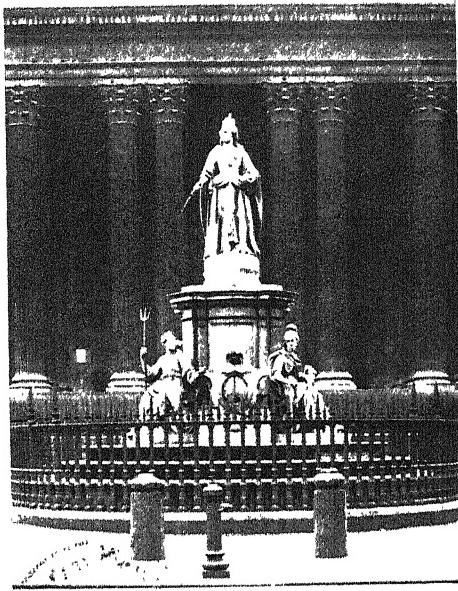
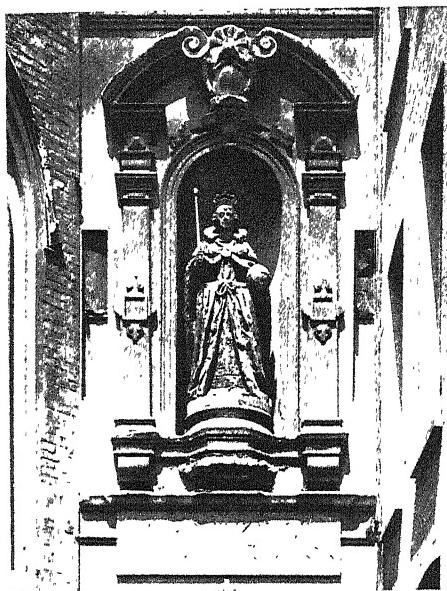
⁶ *James II* is said by Vertue to have been modelled and cast by Gibbons's assistants, Dievot of Brussels and Laurens of Mechlin. Cf. H. A. Tipping, *Grinling Gibbons*, 1914, p. 95. It may here be noted that the lead statue of William III at Wrest Park (reproduced in Sir Lawrence Weaver's *English Leadwork*, 1909, p. 151) is obviously imitated from the *James II*; could it be a production of the same workshop?

FORTY LONDON STATUES & PUBLIC MONUMENTS

centred round public statues. A particular favourite in this respect was the statue of Queen Elizabeth which, together with three others (Charles I, II, and James I), all by the same artist, John Bucknell (died 1701), stood on Temple Bar. The usual day for these demonstrations was November 17 (Queen Elizabeth's birthday); the first of them known to history was the very big one which took place in the year 1679, subsequent to the discovery of the Popish Plot, and similar exploits were frequently indulged in afterwards. We also read how in the great anti-Jacobite demonstration, which was planned for November 17, 1711, this statue "would have been covered with a veil bearing Queen Anne's portrait, with the names of Blenheim, Ramillies, and Oudenarde, and the recent passage of the lines in 1711."⁷ On this occasion, a swift action on the part of the Jacobites frustrated the contemplated demonstration. The statue of Queen Elizabeth to which reference has now been made must not be confused with one which originally was placed on the front of Lud Gate and, when the latter was pulled down in 1760, was removed to the façade of St. Dunstan's in the West, Fleet Street, where it still stands, much begrimed. This elaborately wrought figure was originally set up in 1586, and thus chronologically comes in considerably in advance even of the statue of Charles I. Two of its former companions (Lud and his two sons) are now at St. Dunstan's, Regent's Park.

An interesting open-air statue of the Caroline period is the one, in terra-cotta, of Captain Maples, which, originally erected

⁷ Martin Haile, *James Francis Edward, the Old Chevalier*, 1907, p. 115.



(1) Queen Elizabeth (1586)
St. Dunstan's in the West, Fleet Street

(2) Queen Anne (1712)
(Modern copy of Francis Bird's Monument in front
of St Pauls).

(3) Stocks Market, in 1738, with the Statue of Charles II (1672)
(From an engraving after Nichols by Fletcher, 1753)

FORTY LONDON STATUES & PUBLIC MONUMENTS

at Deptford in 1681, was removed to the grounds of the Trinity Alms-houses, Mile End Road, in 1875.

To William III no monument was set up in London in his life-time or shortly afterwards, and that in spite of the fact that this tribute of honour was quickly paid to him in many other places. Dublin, Bristol,⁸ Hull, Petersfield—not to speak of various country seats—each had their statue to the Prince of Orange long before one was erected in the Metropolis. To Queen Anne a statue, by Francis Bird, was set up in front of St. Paul's in 1712, commemorating the completion of Wren's great work. Having greatly perished in the course of time, this monument was in 1886 replaced by an exact replica of it by Belt, the original, as the Rev. Lewis Gilbertson kindly informs me, being eventually acquired by Augustus Hare and set up in the grounds of his country house, Holmhurst, near Hastings. It is a monument which cannot claim high rank artistically, but is not unsatisfactory in general arrangement, with its four entertaining allegories of England, France, Ireland, and America surrounding the pedestal. Another statue of Queen Anne (Plate V), standing outside the house No. 15 in Queen Anne's Gate, is an unpretending but quite graceful and pleasing work, probably set up early in the eighteenth century, when Queen's Square—as Queen Anne's Gate was then called—was built. This is the statue which some old prints show above the cupola over the West entrance of St. Mary le

⁸ The fine equestrian statue of William III at Bristol, by Rysbrack, was, indeed, according to some accounts, originally ordered for London; but “when it was executed, the city, influenced by Jacobite feeling, refused to receive it” (Doran, *London in the Jacobite Times*, 1877, ii, 46).

FORTY LONDON STATUES & PUBLIC MONUMENTS

Strand,⁹ and Mr. Beresford Chancellor has suggested that it was intended to place it on the top of the pillar which it was proposed to erect in front of the Church, but which did not materialize owing to the Queen's death.¹⁰

Altogether, the eighteenth century saw the production of much statuary in London; already in the first half of the century the lower end of Piccadilly is said to have been full of shops well stocked with works of sculpture for various purposes. John Van Ost or Nost was an active purveyor of garden sculpture; a good example of his style is the lead statue of a Black-a-Moor, supporting a sundial (1731), which some time ago was removed from Clement's Inn to the gardens of the Inner Temple. From his workshop came also the gilt equestrian statue of George I, which was set up in 1726 by Sir Richard Grosvenor in Grosvenor Square, whence it vanishe¹ about eighty years ago.¹¹ A great deal of sculpture was produced for Canons, the sumptuous country seat of the first Duke of Chandos, which was pulled down and sold by auction in 1747. From there came the other equestrian statue of George I formerly to be seen in London—the one, also by Nost and the archetype of the Grosvenor Square statue, which till

⁹ E.g., one by J. Harris after G. Gibbs, 1717, reproduced in E. Beresford Chancellor's *Annals of the Strand*, 1912, p. 229.

¹⁰ The lead statue of a Queen in Queen's Square, Bloomsbury, has been held to represent Queen Anne, but is now generally looked upon as the effigy of Queen Charlotte, wife of George III. (Cf. F. Draper, in *The Home Counties Magazine*, xiii, 142 *sqq.*) It is reproduced in Weaver, *op. cit.*, p. 152.

¹¹ This statue stood on the spot formerly occupied by the redoubt popularly known as "Oliver's Mount," from which Mount Street derives its name. Soon after the statue was set up it was defaced by Jacobite demonstrators, for the detection of whom Sir Richard in vain offered a reward of £100. The artist's bill, paid on May 25, 1728, "ffor mending the statue of ye King and Horse and Truncheon, Putting one Legg on Guilding the same and other places" was only £7.

FORTY LONDON STATUES & PUBLIC MONUMENTS

1872 occupied the centre of Leicester Square;¹² and the statue of George II, attributed to Nost or Roubiliac, which to this day may be seen in Golden Square, was also originally made for Canons (Plate VIII). It is rather a clumsy and insignificant production, and not to be compared with the statue of the same monarch by Rysbrack, which stands in the centre of the River Terrace Quadrangle at Greenwich Hospital (1735). Of George I there remains, by the way, at the present moment only one public statue, in London—the one which occupies the summit of the stepped steeple of St. George's, Bloomsbury, an architectural curiosity imitated from the Mausoleum at Halicarnassus (1731). Much currency was given to a popular rhyme concerning this statue which exists in several variants, e.g. :—

When Henry the Eighth left the Pope in the lurch,
The Protestants made him the head of the Church;
But George's good subjects, the Bloomsbury people,
Instead of the Church made him head of the steeple.

Of other London statues of the first half of the eighteenth century we reproduce two, both of them set up in 1737—Rysbrack's statue, in stone, of Sir Hans Sloane, the famous physician, which stands in the centre of that charming corner of old-world London, fortunately still intact, the Chelsea Physic Garden (Plate VI); and Scheemaker's graceful and daintily wrought bronze effigy of the boy king, Edward VI, in the quadrangle of St. Thomas's Hospital (Plate VII).

¹² For reproductions of it see a print by J. Bowles and a large picture of Leicester House and Fields ascribed to the school of Canaletto in the London Museum.

FORTY LONDON STATUES & PUBLIC MONUMENTS

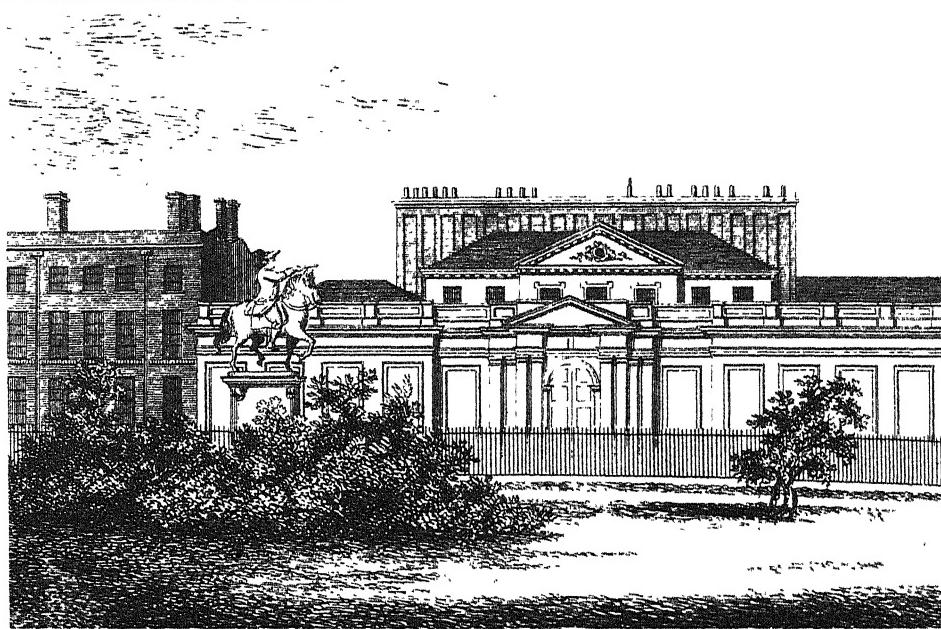
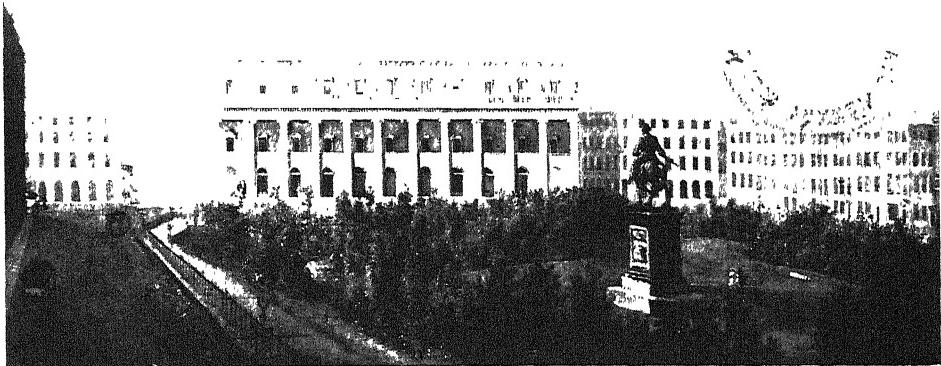
In both these statues—as in Scheemaker's charmingly poised statue of Dr. Guy, in the forecourt of Guy's Hospital (1734)—a departure is made from the convention of representing the characters in an idealized Roman costume. A similar break with the accepted canons of taste was seen in the equestrian lead statue of the Duke of Cumberland by Sir Henry Cheere (1703–81), which Lieutenant-General William Strode in 1777 caused to be erected in Cavendish Square, the inscription on the pedestal eulogizing the “private friendship” and “public virtue” of the Victor of Culloden. Sir Joshua, it may be noted, singled this particular statue out for censure in his Tenth Discourse :—

“In this town may be seen an Equestrian statue in a modern dress, which may be sufficient to deter future artists from any such attempt : even supposing no other objection, the familiarity of the modern dress by no means agrees with the dignity and gravity of sculpture.”

The statue was removed for repairs from Cavendish Square in 1868, but has never re-appeared; some idea of it may be gathered from a small etching by J. D. Malcolm of 1808.¹³

The usual conventions of monumental sculpture were reverted to in John Bacon's fine group of statuary, set up in 1780 as the decoration of a fountain in the courtyard of Somerset House

¹³ Roubiliac's *Handel* (1738), once the much admired ornament of Vauxhall Gardens and now in the possession of Messrs. Novello, also wears contemporary costume, though playing the lyre of Apollo. A mid-eighteenth-century leaden statue of much merit, again in contemporary costume, is that of Sir John Cass by Roubiliac, completed in 1751, formerly on the front of the Cass Foundation Institute Jewry Street, E.C., and now in the interior of that building (reproduced in Weaver, *op cit.*, p. 154).



(1) Leicester House and Fields, with the Statue of George I (London Museum)
(2) Cavendish Square, with the Statue of the Duke of Cumberland
(From an etching by J. D. Malcolm, 1808)

FORTY LONDON STATUES & PUBLIC MONUMENTS

(Plate IX). The figure at the summit is George III, resting his hand on a ship's rudder and accompanied by the British lion; while in front of the pedestal is seen Father Thames—a powerful allegorical figure in the true baroque spirit, calling up memories of Bernini's personifications of rivers on the fountain in the Piazza Navona : though in this connection it may be recalled that Bacon never left England. The dialogue between Queen Charlotte and the sculptor apropos of this figure has become famous. "Why did you make so frightful a figure?" asked the Queen. The artist's answer was : "Art cannot always effect what is ever within the reach of Nature—the union of beauty and majesty."

The son of John Bacon, sen.—John Bacon, jun.—is the author of one of the most notable of the public statues in London : that of William III in St. James's Square, which, though the funds for it had been bequeathed as far back as 1724, was not set up until 1808 (Plate XI). In its beautiful setting of trees, and admirably calculated to be seen from different points of view, the figure of the King on his prancing horse has both in the opulent character of the forms and the superb rhythm of movement something that strikes one as being essentially akin to one of the greatest works of baroque sculpture, Andreas Schlüter's monument of the Great Elector on the Lange Brücke at Berlin (1703).

By the time this belated example of the baroque tendencies in sculpture was set up; the Neo-classical movement had everywhere carried the day in European art. The principal exponent of these tendencies in English sculpture, John Flaxman (1755–1826), has not left us any public monument in London. His plan for a

FORTY LONDON STATUES & PUBLIC MONUMENTS

colossal memorial, "Britannia by Divine Providence Triumphant" (1799) was never carried into effect, and, judging by the model in the Soane Museum, this was perhaps just as well.¹⁴ A prominent Neo-classical sculptor, by whom several works may be publicly seen in London, is, on the other hand, Sir Richard Westmacott. His *Achilles* in Hyde Park, a memorial of the Duke of Wellington and his companions in arms set up by the women of England, is a characteristic illustration of the Neo-classical tendency to artistic self-effacement before Greco-Roman art; for the statue is practically a copy of one of the famous antique Horse-Tamers on the fountain on the Monte Cavallo in Rome (Plate XIII). Westmacott's statue of the Duke of York stands on the top of one of London's landmarks, the Column at the south end of Waterloo Place; but artistically among his best performances are two statues set up in the quiet and seclusion of Bloomsbury: the *Charles James Fox* in Bloomsbury Square (1806) (Plate X) and the *Francis, Fifth Duke of Bedford* in Russell Square (1809) (Plate XII), the latter really not an example of Neo-classicism at all, but very rococo in spirit, with its charming figures of children, symbolical of the four seasons, clambering round the pedestal on which stands the figure of the noble agriculturist.

An artist of greater distinction than Westmacott, though belonging to the same group, was Sir Francis Chantrey. Among his principal works are the *Duke of Wellington*, outside the Royal Exchange; the *George IV*, in Trafalgar Square (seen in the dis-

¹⁴ G. Dance, R.A., suggested that this memorial be set up on Greenwich Hill.



Model for John Flaxman's
"Britannia by Divine Providence Triumphant" (1799)
Sir John Soane's Museum



Model for Alfred Stevens's
Memorial of the 1851 Exhibition
Victoria and Albert Museum

FORTY LONDON STATUES & PUBLIC MONUMENTS

tance on our Plate XXIII);¹⁵ the *George Canning*, in Parliament Square; and the effectively silhouetted *William Pitt*, in Hanover Square, which we reproduce (Plate XV). Chantrey had an undeniable gift of realistic portraiture, comparable up to a point to that of Sir Thomas Lawrence in painting. The monument of Pitt illustrates this characteristic, as also his tendency to place his statues on very high pedestals. Writing to Sir John Soane in August, 1831, Chantrey says : "When you have nothing better to do, pray drive through Hanover Square and look at my Pitt. Is it high enough, or is it too high? An honest opinion from a friend is worth having."¹⁶

The Neo-classical tendencies of the period are also well exemplified in Decimus Burton's Triumphal Arch (1828), originally placed opposite the entrance to Hyde Park and removed to its present position in Constitution Hill in 1883 (Plate XIV). Unlike Nash's Marble Arch—which is more or less a copy of the Arch of Constantine—the Constitution Hill Arch is not a replica of an existing Greco-Roman model.

Matthew Coates Wyatt's equestrian monument to George III in Cockspur Street (1836) (Plate XVI) is interesting as discarding the conventional toga and boldly portraying the eighteenth-century fashions of dress, pigtail and all. Though much ridiculed,

¹⁵ This was originally intended to be placed on the summit of John Nash's Marble Arch, which at that time (and until 1850) stood facing Buckingham Palace. Nash was also, in 1830, commissioned to design a monument to George IV at Battle Bridge, for which Stephen Geary executed a statue of the King; but this "Doric monstrosity" was much criticized and disappeared in 1845, though its memory survives in the name of "King's Cross" for the district.

¹⁶ A. T. Bolton, *English Eighteenth Century Sculpture in Sir John Soane's Museum*, 1919. Foreword.

FORTY LONDON STATUES & PUBLIC MONUMENTS

and certainly very insignificant as a study of character, this statue must nevertheless be admitted to possess a certain effectiveness of silhouette and movement. On the Continent, Rauch, in Germany, was a contemporary exponent of similar tendencies to those seen here as regards general realism of style and rendering of non-classical dress, as witness his monument to Frederick the Great in the Unter den Linden at Berlin. In France, about the same time, Lemot's fine equestrian statue of Louis XIV in the Place Bellecour in Lyons (1825) makes use of the classical costume, though his *Henri IV* on the Pont Neuf in Paris (1818) wears Renaissance armour. The Neo-classical character of style is, however, very strongly marked in both instances.

Our survey has now brought us to the threshold of the Victorian era.¹⁷ During this period of close upon three-quarters of a century, the statues and other public monuments of London naturally were enormously increased in number. Taking a general view, it certainly strikes one, however, what a very small proportion of this vast output of sculpture can lay claim to any artistic distinction. Quite early in the period comes one of its most successful efforts, the Nelson Column, erected in 1840–3, though Sir Edwin Landseer's bronze lions which surround the base were not added till 1868 (Plate XVII). Next in order of time among the examples chosen for illustration, follows Samuel Nixon's *William IV* (Plate XVIII) in the City, erected in 1844, and nowadays oddly contrasting in character with the huge constructions which

¹⁷ Queen Victoria's father, Edward, Duke of Kent, is commemorated in Sebastian Gahagan's quaint little monument in Park Crescent, Portland Place.

FORTY LONDON STATUES & PUBLIC MONUMENTS

have since sprung up round it, Marocchetti's *Richard Cœur de Lion* in Old Palace Yard (1860) (Plate XIX) deserves mention as rather a spirited production, thoroughly characteristic of its author, and notably to be compared with his striking equestrian statue of Duke Emmanuel Philibert of Savoy, in the act of sheathing his sword, on the Piazza San Carlo at Turin. To the 'sixties belongs another of London's most popular groups of statuary, Thomas Thornycroft's *Boadicea* (Plate XX), which much later—in 1902—was placed on a projection of the Embankment parapet, close to Westminster Bridge—so far a solitary example of a method of sculptural decoration which Sir Joseph Bazalgette, the designer of the Embankment, is understood to have had in view for his great work.

At this time of the day, one can think of more original forms of amusement than Albert Memorial-baiting. Artistically it is, of course, impossible to take very seriously this tremendous effort of Sir George Gilbert Scott and his collaborators, the story of which is familiar to the present generation from Mr. Lytton Strachey's entertaining burlesque; but looking upon it merely as an episode in the landscape of Kensington Gardens—especially in the mellow light of the late summer evenings, when the masses of foliage are full and rounded—the Albert Memorial is not without its *raison d'être*. Mr. Hoppé has treated it as such in his photograph (Plate XXI).

Even though the unmeasured admiration of Alfred Stevens, which at one time obtained, is already giving room to a truer perception of the essentially eclectic and academic character of his

FORTY LONDON STATUES & PUBLIC MONUMENTS

art, it is possible to class his projected memorial of the Great Exhibition of 1851 among the more interesting "shadow monuments" of nineteenth-century London. The plaster model for it, which we reproduce, may be seen in the Victoria and Albert Museum.

Of the interminable series of Victorian statues of distinguished soldiers, Sir J. E. Boehm's *Duke of Wellington*, at Hyde Park Corner (1888) (Plate XXII), with its singularly comprehensive array of military accoutrement, and Sir Hamo Thornycroft's *General Gordon* (also 1888) (Plate XXIII), in Trafalgar Square, have been chosen as representative. The latter artist is also responsible for the *Oliver Cromwell* (1899) (Plate XXV), somewhat incongruously placed outside Westminster Hall, and for the elaborate and frigid Gladstone Memorial in the Strand, erected in 1905 (Plate XXVI). A particularly charming example of English sculpture of the 'nineties is Mr. Alfred Gilbert's *Eros* (Plate XXIV), which until recently adorned the top of the Shaftesbury Memorial Fountain in Piccadilly Circus (1893), and as such was the centre of one of the most characteristic scenes of contemporary London life. It is to be hoped that when the alterations, now being carried out in Piccadilly Circus, are completed, it may be found possible to restore this statue to its original position.

The setting up of replicas of famous pieces of sculpture elsewhere has been a feature of the art life of London for the last twenty years or so. In Kensington Gardens we thus have G. F. Watts's *Physical Energy* (Plate XXVII) repeated from the central position of the Cecil Rhodes Memorial, on the slope of Table

FORTY LONDON STATUES & PUBLIC MONUMENTS

Mountain, Cape Town. In the Embankment Gardens stands, since 1915, a replica of Auguste Rodin's famous group of *The Burghers of Calais* in the Place Richelieu at Calais (Plate XXXI); a repetition of Augustus Saint Gaudens' statue of Abraham Lincoln in Lincoln Park, Chicago, the gift of the United States, was set up in Parliament Square in 1920 (Plate XXXV), while a copy presented by the States of Virginia, of Jean Antoine Houdon's statue of George Washington in the Capitol of Richmond, Va., may be seen outside the National Gallery since 1921 (Plate XXXVI). And since we are on the subject of statues presented to London, we may refer to what has become one of history's curiosities, the statue of William III, by Heinrich Baucke, presented to King Edward in 1907 by the Kaiser, and set up in the gardens of Kensington Palace—a characteristic work of the "Siegesallee" school.

Its size and position, but scarcely any artistic qualities, call for an inclusion of the Queen Victoria Memorial in the Mall (1911) in our series (Plate XXVIII); and passing reference may also be made to two works upon which popular interest must naturally centre—Sir George Frampton's *Peter Pan* in Kensington Gardens (1911) (Plate XXIX) and Lady Scott's *Captain Scott* in Waterloo Place (1915) (Plate XXXII). Of recent works unconnected with the war, Mr. Tweed's *Lord Clive* in King Charles Street (1912) (Plate XXX) takes distinguished rank, both on account of its vigorous interpretation of character and its successful arrangement in the architectural setting. Sir Bertram Mackennal's *Edward VII* in Waterloo Place (1921) is the latest

FORTY LONDON STATUES & PUBLIC MONUMENTS

addition to the series of royal memorials in London, but can hardly be regarded as a very notable accession of artistic strength (Plate XXXVII).

The era of the war memorials is still with us. The *embarras de richesse* offered in this connection by London is a considerable one as regards numbers, though when it comes to artistic merit the question takes on a very different aspect. By far the best is probably the War Memorial, which from its position and associations will doubtless always be looked upon as the principal one in existence : Sir Edwin Lutyens' Cenotaph (Plate XXXIII). It unquestionably has the advantages of simplicity and fine proportions, though a certain self-conscious and rhetorical quality is not absent from it either. The Belgian War Memorial, designed by Sir Reginald Blomfield, while the sculpture is by M. Victor Rousseau (Plate XXXIV), if not particularly distinguished a creation, is at the same time free from any glaring errors of taste. That, unfortunately, is impossible to say of one of the most recent war memorials—that of the Royal Artillery at Hyde Park Corner, by Mr. C. J. Jagger (Plate XXXIX). The very idea of making a model of a 9-in. howitzer the central and culminating feature of the design is scarcely a very fortunate one, though, suggestive as it is of competition prizes and mess-table trophies, it curiously reminds one of the artist's early training as a silversmith. Moreover, the general silhouette, from whatever angle it is viewed, has no real beauty of rhythm, and as for the blatant realism of the bronze figures and stone bas-reliefs—with quite an incongruous dash of stylization in the latter—the less said the better. Next to

FORTY LONDON STATUES & PUBLIC MONUMENTS

it, the simplicity and conventionalism of Mr. Derwent Wood's Machine Gun Memorial (Plate XXXVIII) are a positive advantage, though there is an eclecticism in the figure of David which seems to call out : "Ask me anything about Michelangelo and Donatello."

The last plate in our selection is Mr. Epstein's hotly debated memorial to W. H. Hudson in The Bird Sanctuary in Hyde Park. It is but natural that a work in which the artist's neo-primitive tendencies are so clearly expressed should, to begin with, have startled public opinion as it did. The outcry against it is, however, sure gradually to die down, and to give room for a more just and balanced appreciation of the æsthetic qualities which *Rima* undoubtedly possesses ; though it seems doubtful whether the verdict ultimately will be that here is a work evincing great creative power. Rather, it will, I think, be recognized as being essentially nothing more than a performance of extraordinary taste and adroitness—though even these are qualities to be thankful for, as a survey of London's statues, especially those of later times, abundantly demonstrates.

PLATE I

CHARLES I

CHARLES I

TRAFalGAR SQUARE

By Hubert Le Sueur (1595?–1650?)

THE order for this statue was given by Richard, Baron Weston of Nyeland (subsequently First Earl of Portland), Lord High Treasurer in 1630 : Le Sueur was to finish the work within eighteen months, receive £600 for it, and the statue was to be set up in the garden of the Lord High Treasurer's house at Roehampton. According to the signature (on the left fore-foot of the horse) the statue was, however, not finished until 1633; and it was never erected during Charles I's lifetime, though there appears to have been an intention to set it up in a different place from the one first contemplated, namely, Covent Garden. During the Commonwealth, it was sold by Parliament to John Rivet, a brazier of Holborn, who undertook to destroy it, and sold many alleged relics of it, made into knives and forks, to Cavaliers and Roundheads alike. On the Restoration, however, Rivet produced the statue intact; it was claimed by Jerome, second Earl of Portland, son of Richard the first Earl, but presented to Charles II and set up in 1674 on the spot which formerly had been occupied by the Eleanor's Cross (destroyed in 1647) and on which later several of the regicides had been executed. The fine, though much weather-stained, pedestal is by Joshua Marshall, Master Mason to the Crown, and Sir Christopher Wren is said to have supervised the erection of the statue. Curiously enough, though the authentic information about this statue consistently connects the order for it with the Weston family, W. Hollar's print of it states that it was done at the expense of the Earl of Arundel. The sword buckles and straps fell down and disappeared in 1810; and the sword was stolen by some revellers in 1844, at the time of the opening of the Royal Exchange by Queen Victoria. It is said subsequently to have formed part of the museum of curiosities belonging to a "notorious Captain D."

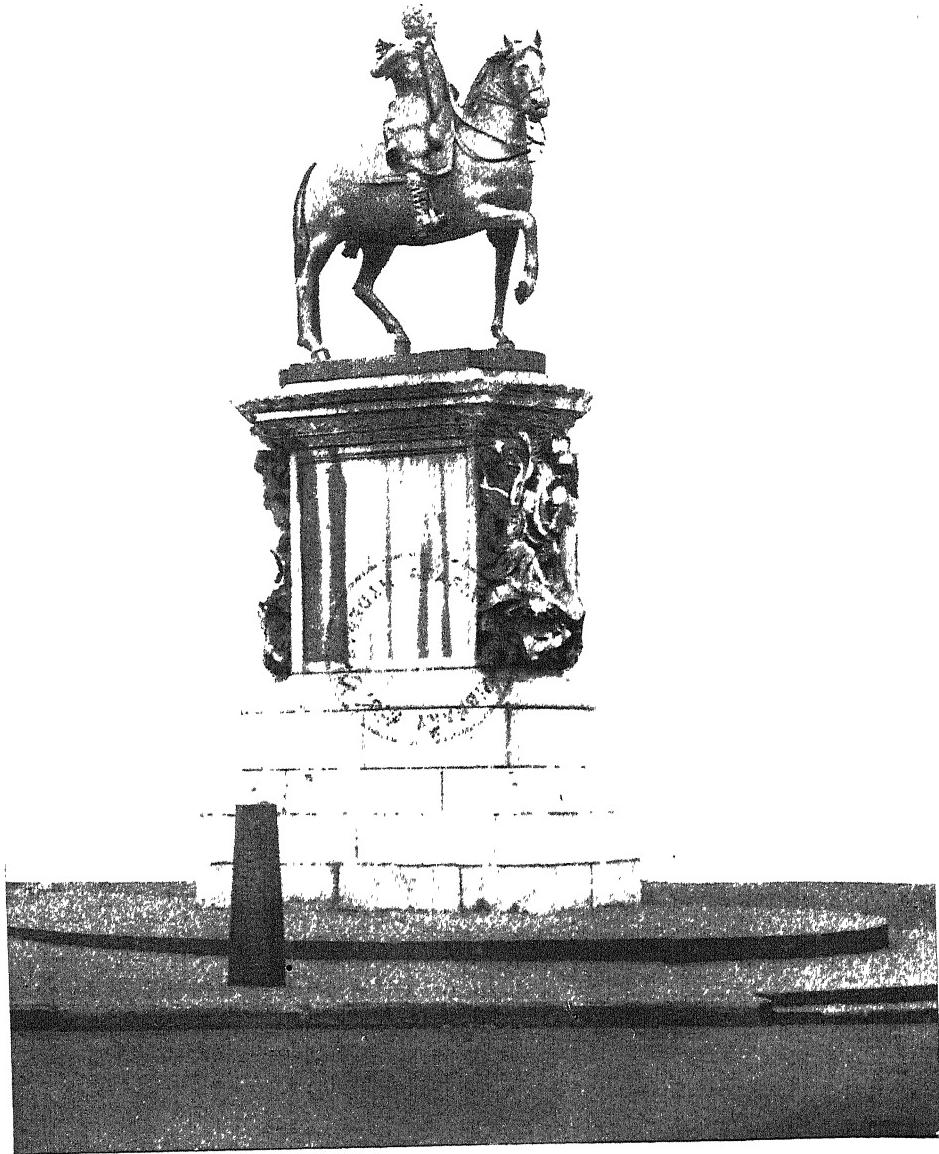


PLATE II

THE MONUMENT

THE MONUMENT

FISH STREET HILL

Erected 1671-77 from the design of Sir Christopher Wren (1632-1723). The large allegorical bas-relief on the west face of the pedestal (Charles II succouring the City of London) by Caius Gabriel Cibber (1630-1700); the four dragons at each corner of the pedestal (derived from the armorial bearings of the City) by Edward Pierce (d. 1698).

The height (202 feet) is explained in relation to the fact that the Great Fire of London, which the Monument commemorates, broke out (on September 2, 1666) exactly 202 feet from where the Monument stands.

Of the inscriptions on the pedestal, that on the North Side received in 1681 an additional line, attributing the Fire of London to the action of the Papists. On the accession of James II, these words were effaced; they were, however, re-inserted under William III and remained on the monument for over a century. They are alluded to in the familiar lines of Pope :—

Where London's column pointing at the skies

Like a tall bully, lifts its head and lies.

The final removal of the additional inscription was decreed by the Court of Common Council in 1830.

For further details about the Monument, see Mr. Charles Welch's monograph, *History of the Monument*, London, 1893.



PLATE III

CHARLES II

CHARLES II CHELSEA HOSPITAL

By Grinling Gibbons (1648-1721)

THIS and the statue of James II (see next plate) were ordered by Tobias Rustat, an ardent Royalist. The *Gazette* for 1685 contains the following : "A free gift to their Majesties K. Charles II and K. James II of their statues in brass : the former placed upon a pedestal in the Royal Hospital at Chelsea, and the other at Whitehall—one thousand pounds."

On Restoration (or Oak Apple) Day, May 29, the attractive custom still survives of arranging a cluster of green boughs and branches in the shape of a tree round this statue, which is thus entirely removed from sight—an allusion, of course, to the concealment of Charles II in the Boscobel Oak after the Battle of Worcester.



PLATE IV

JAMES II

JAMES II
ST. JAMES'S PARK

(Outside the New Admiralty)

By Grinling Gibbons (1648–1721)

COMPARE the note on the preceding statue. Vertue quotes the agreement between Gibbons and Rustat, according to which the artist's fee was to be £300 for the statue of James II. Originally set up in the Privy Garden, Whitehall, on the day preceding New Year's Day, 1686–7, it was taken down for a brief period after the Revolution of 1688, but replaced by order of William III. Nearly two centuries later, in 1898, it migrated to a site in front of Gwydyr House, and was taken down in 1902 to provide room for the Coronation stands. In 1903 it was finally re-erected in its present position.

This statue is dealt with at considerable length by Mr. Walter Money in *Proceedings of the Society of Antiquaries*, second series, vol. xix (February 5, 1903), p. 218 *sqq.*



PLATE V

QUEEN ANNE

QUEEN ANNE
15 QUEEN ANNE'S GATE

THE name of the sculptor of this statue is not ascertained; it was probably set up early in the eighteenth century. (Compare Historical Sketch, p. 19 *sqq.*)

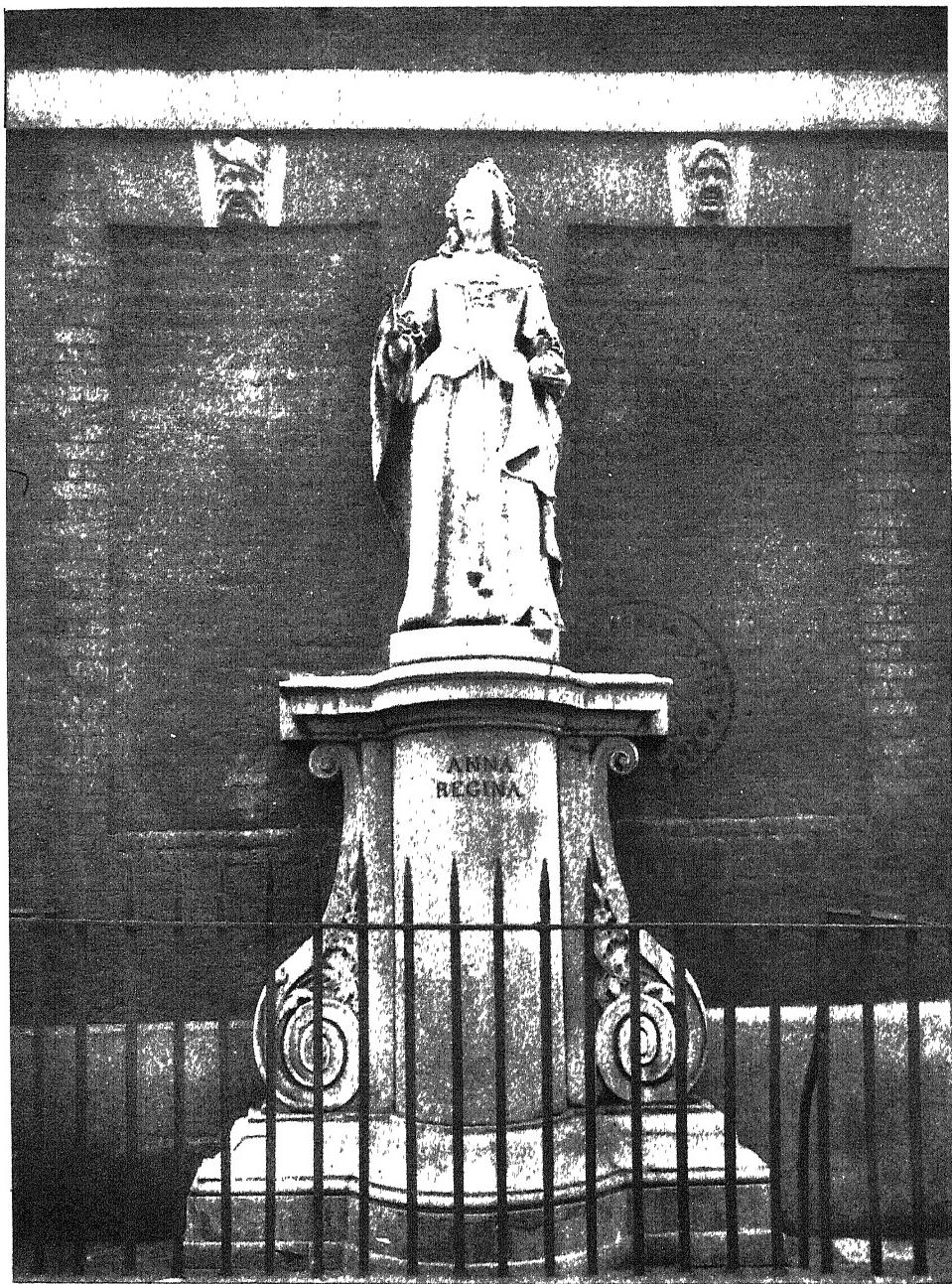


PLATE VI

SIR HANS SLOANE

SIR HANS SLOANE
CHELSEA PHYSIC GARDEN

By John Michael Rysbrack (1693-1770)

Commissioned 1733; erected 1737

SIR HANS SLOANE (1660-1753), the distinguished physician, owned a large part of Chelsea; he presented the site of the Physic Garden to the Apothecaries' Society in 1722. It now belongs to the trustees of the London Parochial Charities.



PLATE VII

EDWARD VI

EDWARD VI
ST. THOMAS'S HOSPITAL

By Peter Scheemaker (1690–1771?)

Dated 1737

REMOVED from Southwark, the original site of St. Thomas's Hospital, in 1870. In view of the Holbeinesque effect of the profile, as seen in our photograph, it is interesting to observe that Vertue, when noting the setting up of this statue in 1739, definitely remarks that it was "principally modelled from the picture of that King at Kensington painted by H. Holben."

Under the colonnade at St. Thomas's, facing the river, there is yet another old statue (in marble) of the Boy King, who was a great benefactor to the Hospital.

Another interesting early statue in the grounds of St. Thomas's Hospital is that of Sir R. Clayton, dating from 1701, and showing the subject in the characteristic full-bottomed wig of the period.



PLATE VIII

GEORGE II

GEORGE II GOLDEN SQUARE

*Attributed to John van Ost or Nost (working c. 1710–30),
or Louis François Roubiliac (1695–1762)*

SET up on March 14, 1753. One of a series of statues originally at Canons, the magnificent Edgware mansion of the first Duke of Canons, which was demolished and sold by auction in 1747. The equestrian statue of George I, which until 1872 occupied the centre of Leicester Square, also came from Canons.

Readers of Dickens will recollect the description of this statue (in the first chapter of *Nicholas Nickleby*) as “a mournful statue, the guardian genius of a little wilderness of shrubs in the centre of the square.”



PLATE IX

GEORGE III

GEORGE III
SOMERSET HOUSE

By John Bacon, sen., R.A. (1740–99)

Erected in 1780

The model for the statue of the Thames was exhibited at the Royal Academy in 1778.



PLATE X

CHARLES JAMES FOX

CHARLES JAMES FOX
BLOOMSBURY SQUARE

By Sir Richard Westmacott, R.A. (1775-1856)

Erected 1806



PLATE XI

WILLIAM III

WILLIAM III
ST. JAMES'S SQUARE

By John Bacon, jun. (1777-1859)

ERECTED 1808. The first scheme of a statue of William III in this square dates from 1697. Nothing was, however, done, and in 1721 the sculptor David put forward an alternative project for a statue of George I to be erected here. Again nothing came of it, but in 1724 one Samuel Travers bequeathed some money "to purchase and erect an equestrian statue in brass to the glorious memory of my master, King William III." The pedestal was now made and set up in the centre of the square, replacing a fountain which had been there till then. But it was not till 1806, when the bequest money had been discovered among some unclaimed dividends, that the commission for the statue was given to John Bacon, jun. Curiously enough, there exists a well-authenticated statement that as far back as the death of John Bacon, sen. (1799), this statue stood unfinished in his studio.



PLATE XII

FRANCIS,
FIFTH DUKE OF BEDFORD

FRANCIS, FIFTH DUKE OF BEDFORD
RUSSELL SQUARE

By Sir Richard Westmacott, R.A. (1775-1856)

ERECTED 1809. The Duke, a great agriculturist, is shown with one hand resting on a plough and some ears of corn in the other. The children on the pedestal symbolize the four seasons; the bas-reliefs represent scenes of rustic labour.



FRANCIS
DUKE OF BEDFORD.

ERECTED
MDCCLXIX

PLATE XIII

ACHILLES

ACHILLES
HYDE PARK

By Sir Richard Westmacott, R.A. (1775-1856)

ERECTED 1822. Inscribed on the pedestal : "To Arthur Duke of Wellington and his brave companions in arms this statue of Achilles cast from cannon taken in the battles of Salamanca, Vittoria, Toulouse and Waterloo is inscribed by their country women."



PLATE XIV

CONSTITUTION HILL ARCH

CONSTITUTION HILL ARCH

ERECTED from the design of Decimus Burton in 1828; originally placed right opposite the entrance to Hyde Park, and transferred to its present position in 1883. The group of Peace in a Quadriga, by Captain Adrian Jones, M.V.O. (born 1845), was added in 1912; it has been preceded (in 1846) by an equestrian statue of the Duke of Wellington by M. C. Wyatt, which in 1883 was removed to Aldershot.



PLATE XV

WILLIAM PITT

WILLIAM PITT
HANOVER SQUARE

By Sir Francis Chantrey, R.A. (1781-1841)

Erected 1831

STATIA STATE LIBRARY
HYDE PARK

WILLIAM PITT
BORN
1708
DIED
1778

PLATE XVI

GEORGE III

GEORGE III COCKSPUR STREET

By Matthew Coates Wyatt (1777–1862)

ERECTED 1836, after a much more ambitious design of the artist's (George III standing on a quadriga, attended by two angels) had been abandoned, owing to lack of funds. The curious history of this work is fully set out by Mr. H. M. Cundall in *The Burlington Magazine*, vol. xx (Feb., 1912), p. 289 *sqq.*

In this connection it may be noted that an equestrian statue, in bronze, of George III, executed by Beaupré under the direction of Joseph Wilton, and modelled upon that of Marcus Aurelius, was set up by Princess Amelia in 1766 in Berkeley Square, whence it was removed in 1827.



PLATE XVII

THE NELSON COLUMN

THE NELSON COLUMN

TRAFalGAR SQUARE

THE granite column (145 feet high) copied from those of the Temple of Mars Ultor in Rome; the bronze statue of Nelson by Edward Hodges Baily (1788–1867); the bronze bas-reliefs of the base (W. side, *Battle of St. Vincent*; N. side, *Battle of the Nile*; E. side, *Battle of Copenhagen*; S. side, *Death of Nelson*), respectively, by M. L. Watson (1804–47), W. F. Woodington (1806–93), J. Ternouth (d. 1848–9), and J. E. Carew (1785?–1868); the four bronze lions by Sir Edwin Landseer, R.A. (1802–73), and cast in bronze by Baron Marocchetti. Erected in 1840–3, the bronze lions added in 1868.

Some curious and unfamiliar information about the Nelson Column is given in Mr. William Larkin's recent book, *Steeplejacks and Steeplejacking*.



PLATE XVIII

WILLIAM IV

WILLIAM IV
KING WILLIAM STREET

By Samuel Nixon (1803-54)

ERECTED 1844. Stands on the site of Falstaff's tavern, "The Boar's Head," of Eastcheap.



PLATE XIX

RICHARD CŒUR DE LION

RICHARD CŒUR DE LION
OLD PALACE YARD

By Baron Charles Marocchetti (1805-68)

THE original plaster model of this statue attracted much attention at the Great Exhibition of 1851. Admirers of the artist commissioned this bronze version, which was set up in 1860.

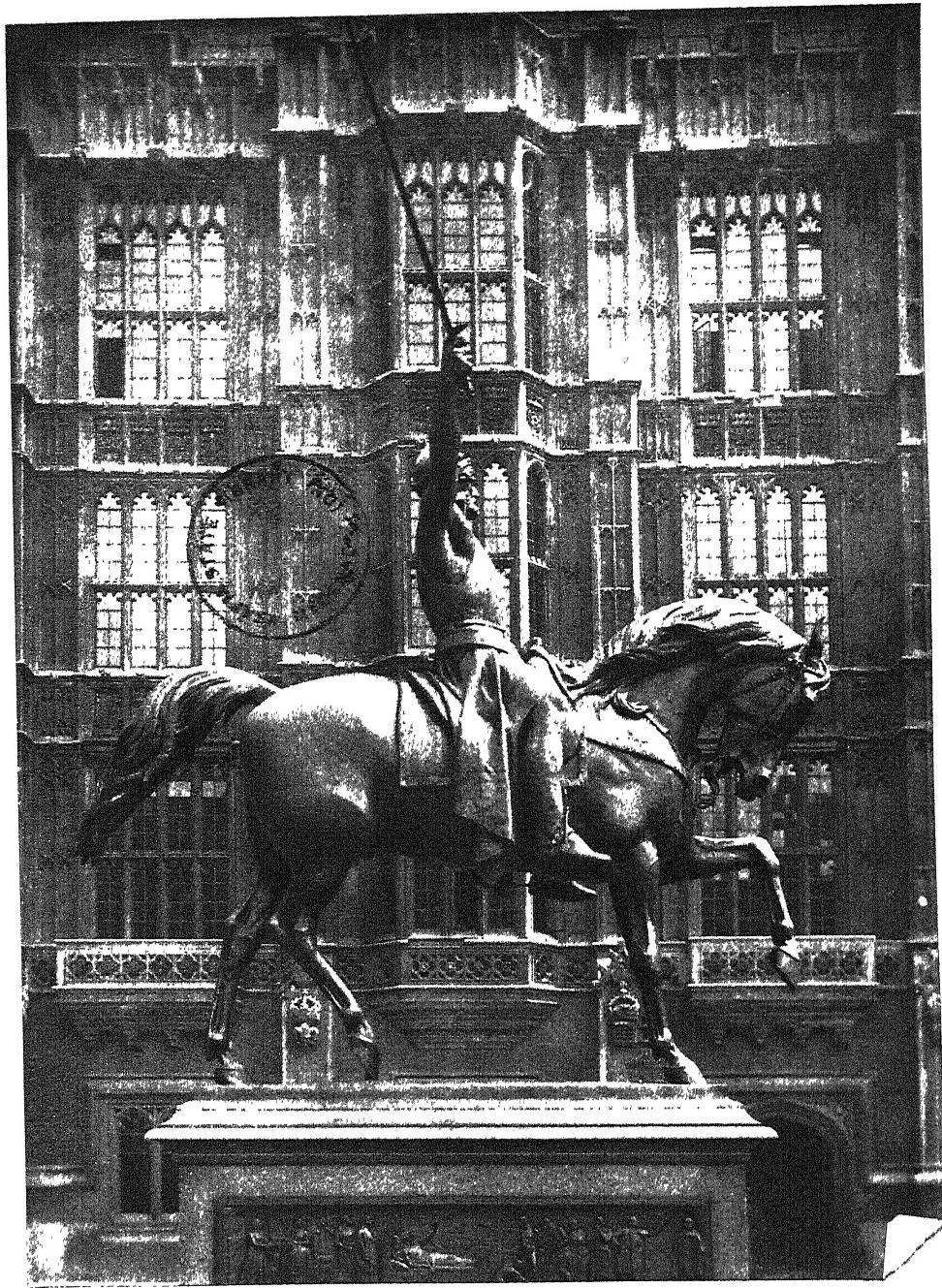


PLATE XX

BOADICEA

BOADICEA
WESTMINSTER BRIDGE

By Thomas Thornycroft (1815-85)

THE head of Boadicea, “part of a chariot group now in progress,” was exhibited at the Royal Academy in 1864. The plaster model of this group was presented to London by the artist’s son, Sir John Isaac Thornycroft, C.E., in 1894; it was cast in bronze in 1897 and placed where it now stands in 1902.



PLATE XXI

THE ALBERT MEMORIAL

THE ALBERT MEMORIAL KENSINGTON GARDENS

DESIGNED by Sir George Gilbert Scott (1811–78) and completed in 1872, save for the statue of Prince Albert by John Henry Foley, R.A. (1818–74), which was added in 1876. The cost of the whole was £120,000.



PLATE XXII

THE DUKE OF WELLINGTON

THE DUKE OF WELLINGTON
HYDE PARK CORNER

By Sir Joseph Edgar Boehm, R.A. (1834-90)

ERECTED 1888. The pedestal is surrounded by a Grenadier Guardsman, a Highlander, a Welsh Fusilier, and an Inniskilling Dragoon.



PLATE XXIII

GENERAL GORDON

GENERAL GORDON
TRAFalGAR SQUARE

By Sir Hamo Thornycroft, R.A. (1850-1925)

Erected 1888



PLATE XXIV

EROS

EROS

By Alfred Gilbert (born 1854)

FROM the Shaftesbury Memorial Fountain, erected in Piccadilly Circus, 1893; in 1925, temporarily placed in the Embankment Gardens.



PLATE XXV

OLIVER CROMWELL

OLIVER CROMWELL
OUTSIDE WESTMINSTER HALL

By Sir Hamo Thornycroft, R.A. (1850-1925)

Presented by Lord Rosebery; erected in 1899.

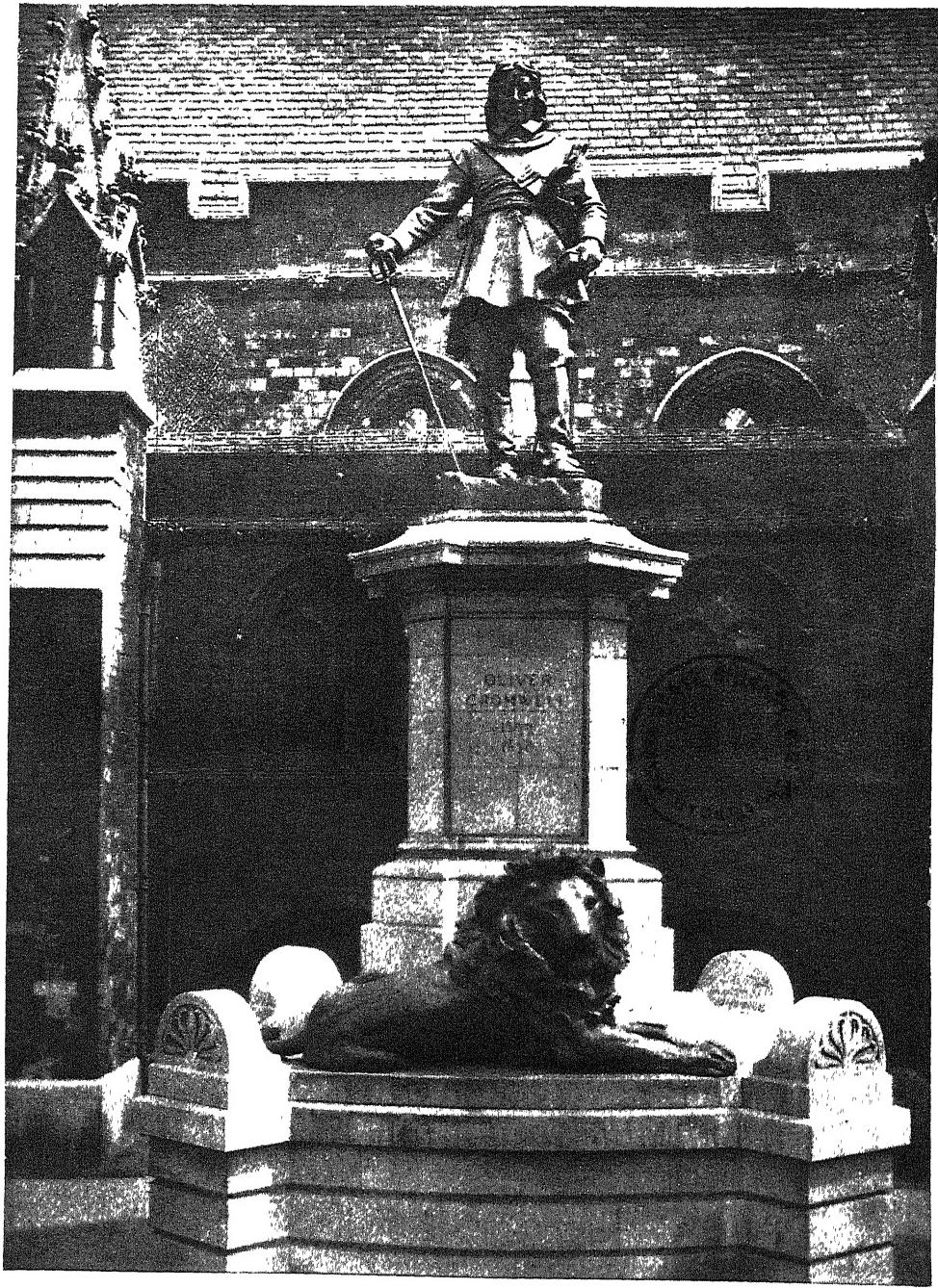


PLATE XXVI

GLADSTONE MEMORIAL

GLADSTONE MEMORIAL STRAND

By Sir Hamo Thornycroft, R.A. (1850-1925)

ERECTED 1905. Gladstone is shown in his robes as Chancellor of the Exchequer. The allegorical groups represent Brotherhood, Education, Aspiration, and Courage.



PLATE XXVII

PHYSICAL ENERGY

PHYSICAL ENERGY
LANCASTER WALK, KENSINGTON GARDENS

By George Frederick Watts, R.A. (1817-1904)

A REPETITION of the central portion of the Cecil Rhodes Memorial
on the slope of Table Mountain, Cape Town. Erected in 1907.



PLATE XXVIII

THE QUEEN VICTORIA
MEMORIAL

THE QUEEN VICTORIA MEMORIAL THE MALL

Architect : Sir Aston Webb, R.A. (born 1849)

Sculptor : Sir Thomas Brock, R.A. (1847-1922)

ERECTED 1911. The monument is surmounted by a group, in gilt bronze, of Victory, poised on a sphere supported by Courage and Constancy. On each side of the marble figure of the Queen are groups symbolical, respectively, of Truth and Justice; facing the Palace is a group of Motherhood.

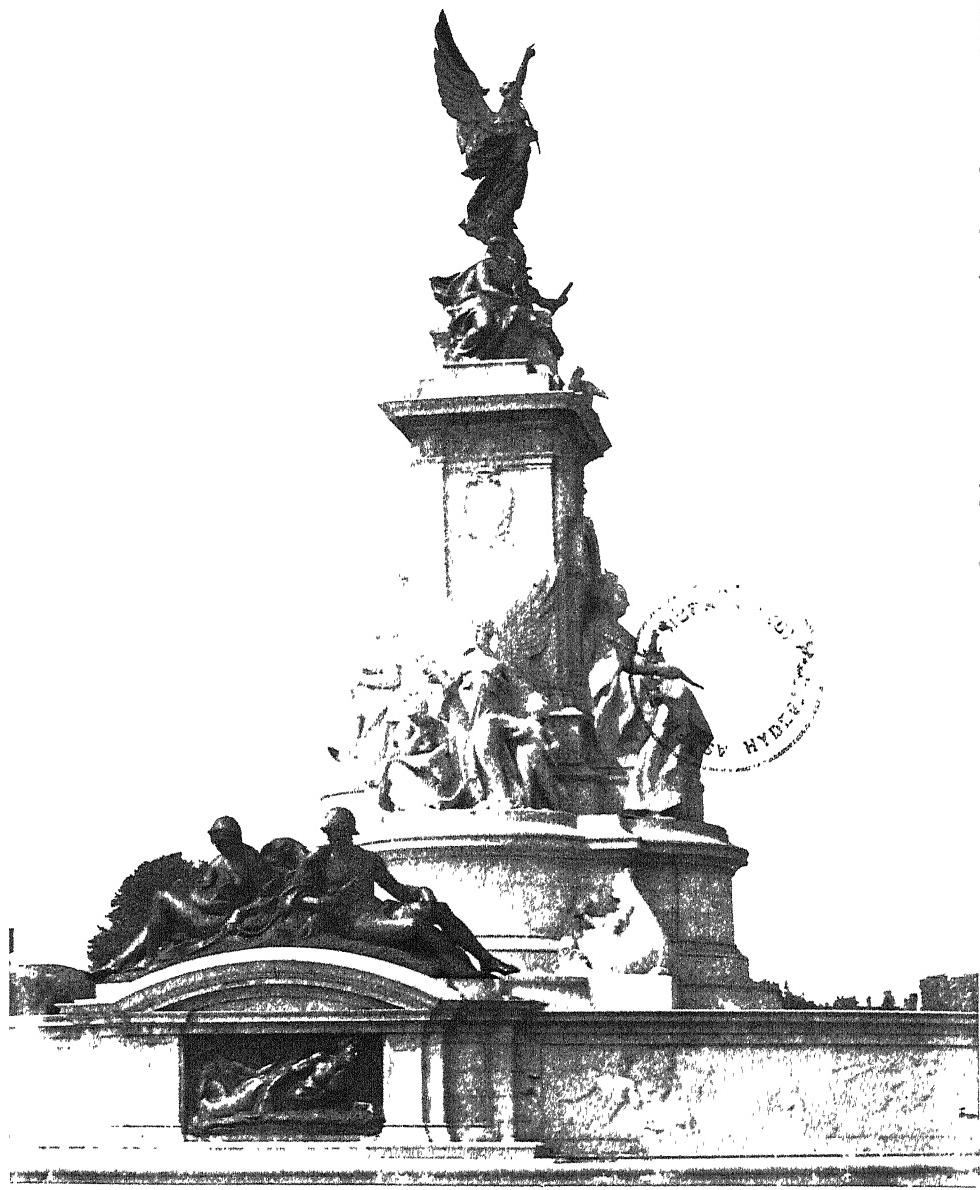


PLATE XXIX

PETER PAN

PETER PAN
KENSINGTON GARDENS

By Sir George Frampton, R.A. (born 1860)

Erected 1911

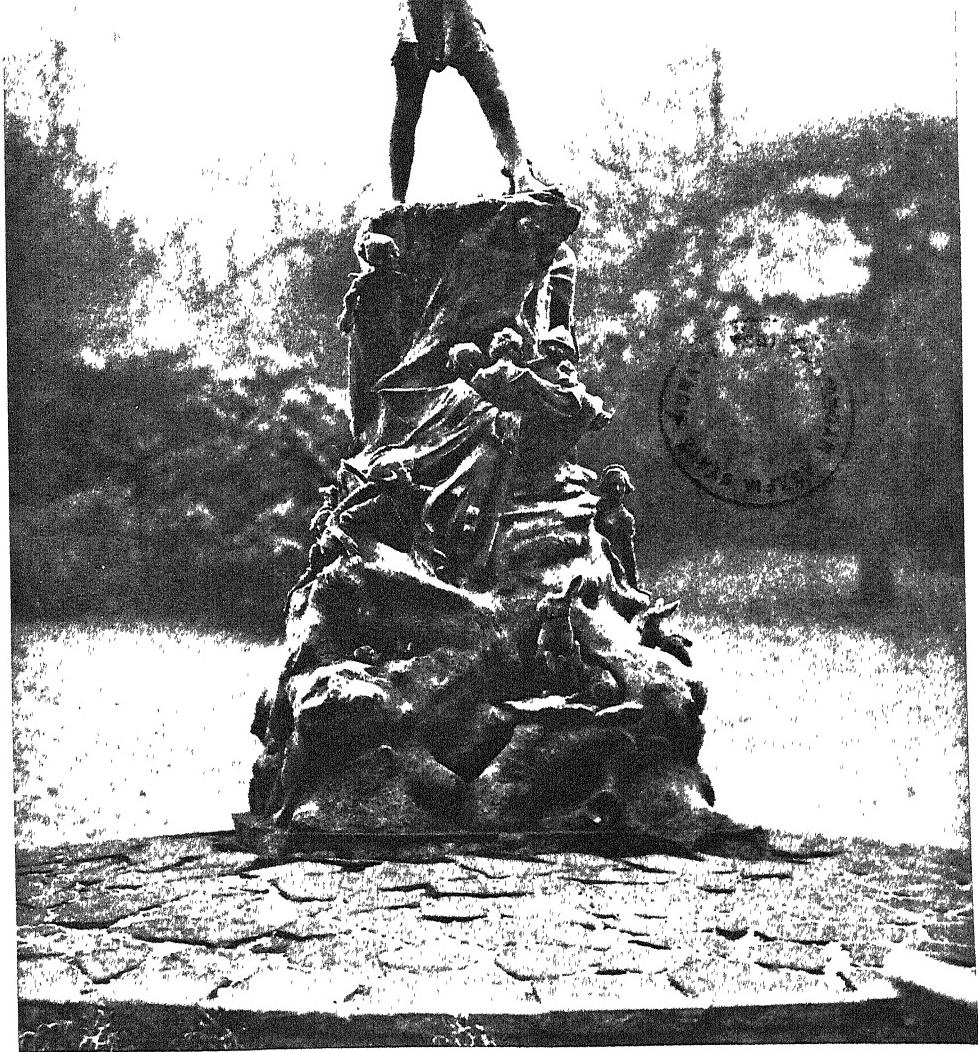


PLATE XXX

LORD CLIVE

LORD CLIVE
KING CHARLES STREET

By John Tweed (born 1869)

COMPLETED in 1912 and temporarily placed in the gardens of Gwydyr House, Whitehall. Set up on the present site in 1916.

The bas-reliefs on the pedestal represent *Clive at the Siege of Arcot* (1751); *Clive in the Mango Tope on the eve of Plassey* (1757); *Clive receives the grant of Bengal, Behar and Orissa at Allahabad* (1765).



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PLATE XXXI

THE BURGHERS OF CALAIS

THE BURGHERS OF CALAIS

EMBANKMENT GARDENS

By Auguste Rodin (1840-1917)

A REPLICA, erected in 1915 of the original, set up in the Place Richelieu at Calais in 1895, in commemoration of the heroism of Eustache de St. Pierre, and his five companions at the surrender of Calais to Edward III in 1347.

In this connection, we may note the existence in London of an open-air statue by another distinguished French nineteenth-century sculptor, Jules Dalou (1838-1902), whose fine group, *Motherhood*, adorns a fountain at the back of the Royal Exchange (1879).



PLATE XXXII

CAPTAIN SCOTT

CAPTAIN SCOTT
WATERLOO PLACE

By Lady Scott

Erected 1915



PLATE XXXIII

THE CENOTAPH

THE CENOTAPH

WHITEHALL

DESIGNED by Sir Edwin Lutyens, R.A. (born 1869) as a temporary memorial in plaster for the Peace celebrations in July, 1919. Subsequently re-erected in a permanent form "to represent an Imperial Grave of all those citizens of the Empire of every creed and rank, who gave their lives in the War." Unveiled November 11, 1920.



PLATE XXXIV

BELGIAN WAR MEMORIAL

BELGIAN WAR MEMORIAL
VICTORIA EMBANKMENT

Sculpture by Victor Rousseau (born 1865)

Architectural setting by Sir Reginald Blomfield, R.A. (born 1856)

ERECTED 1920. Inscribed : "To the British Nation from the
grateful People of Belgium, 1914-1918."

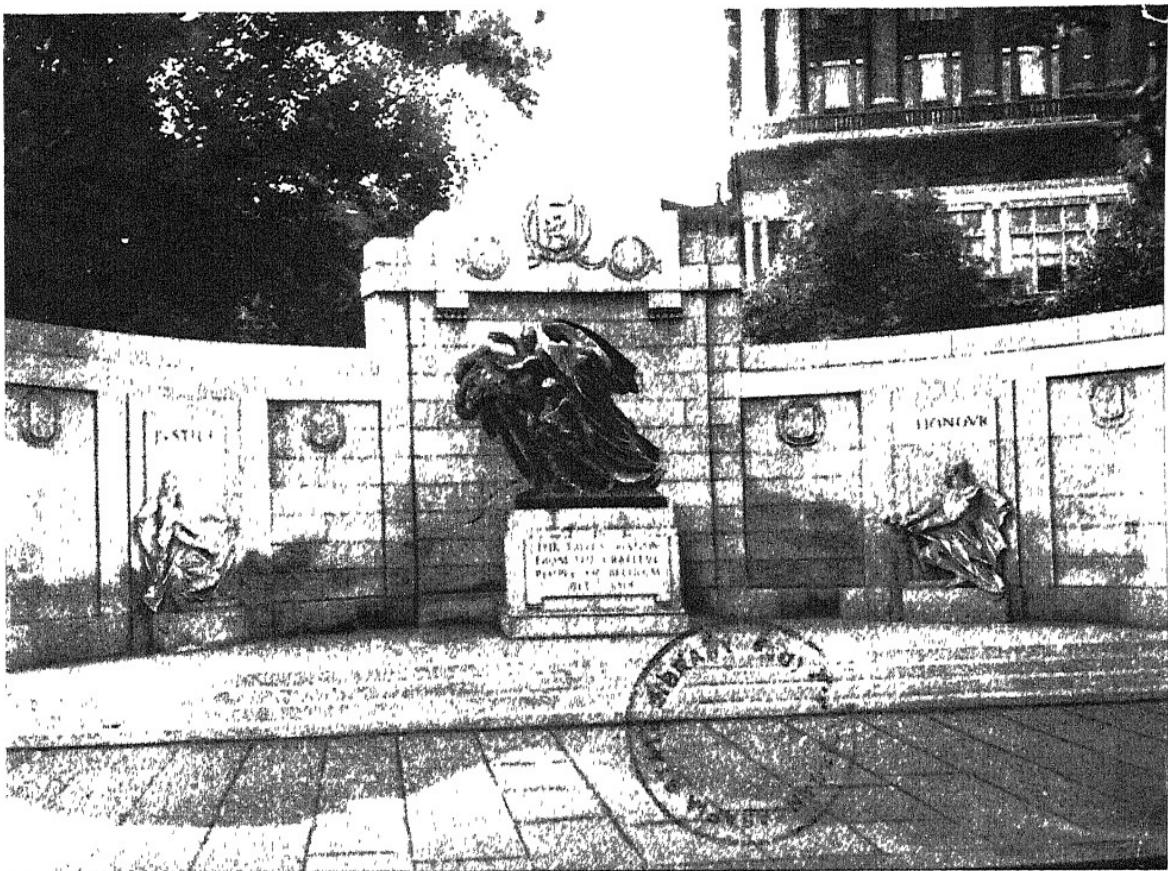


PLATE XXXV

ABRAHAM LINCOLN

ABRAHAM LINCOLN
PARLIAMENT SQUARE

A REPETITION of the statue by Augustus Saint-Gaudens (1848-1907) in Lincoln Park, Chicago. Presented by the United States and erected in 1920.



PLATE XXXVI

GEORGE WASHINGTON

GEORGE WASHINGTON
TRAFalGAR SQUARE

A COPY of the statue by Jean Antoine Houdon (1741-1828) in the Capitol at Richmond, Va. Presented by the Commonwealth of Virginia, 1921.



STATUE OF
GEORGE WASHINGTON
BY JAMES E. MCINTYRE

PLATE XXXVII

EDWARD VII

EDWARD VII
WATERLOO PLACE

Sculptor : Sir Bertram Mackennal, R.A. (born 1863)

Architect : Sir Edwin Lutyens, R.A. (born 1869)

Erected 1921

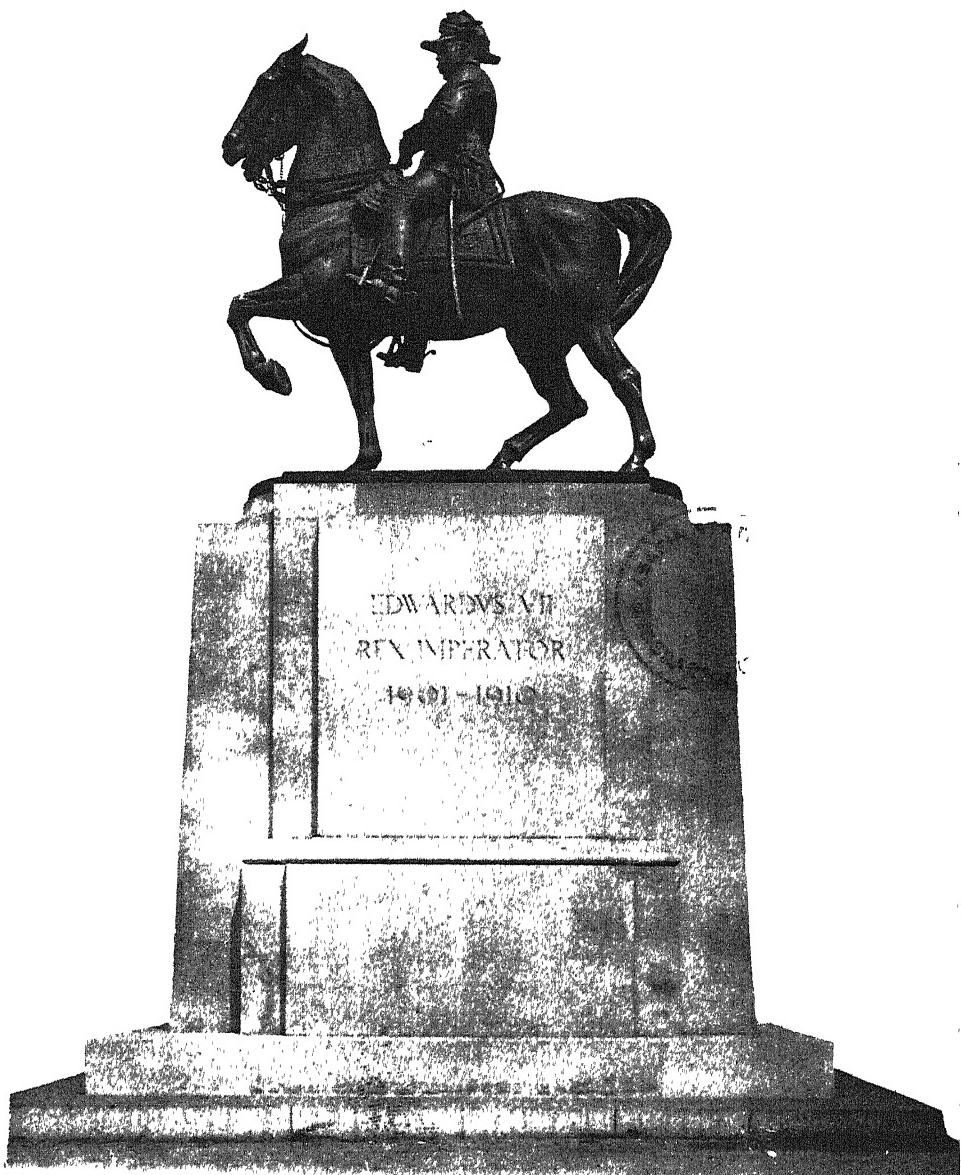


PLATE XXXVIII

MACHINE GUN CORPS
MEMORIAL

MACHINE GUN CORPS MEMORIAL
HYDE PARK CORNER

By Derwent Wood, R.A. (1871-1926)

Erected 1925



ERECTED TO
COMMENORATE
THE GLORIOUS
HEROES
OF THE
MACHINE GUN
CORPS
WHO FELL IN
THE GREAT
WAR

First World War Memorial
Sett Devt for Remembrance

MCMXIV

MCMXIX

PLATE XXXIX

ROYAL ARTILLERY
MEMORIAL

ROYAL ARTILLERY MEMORIAL
HYDE PARK CORNER

By C. J. Jagger, A.R.A. (born 1885)

Erected 1925

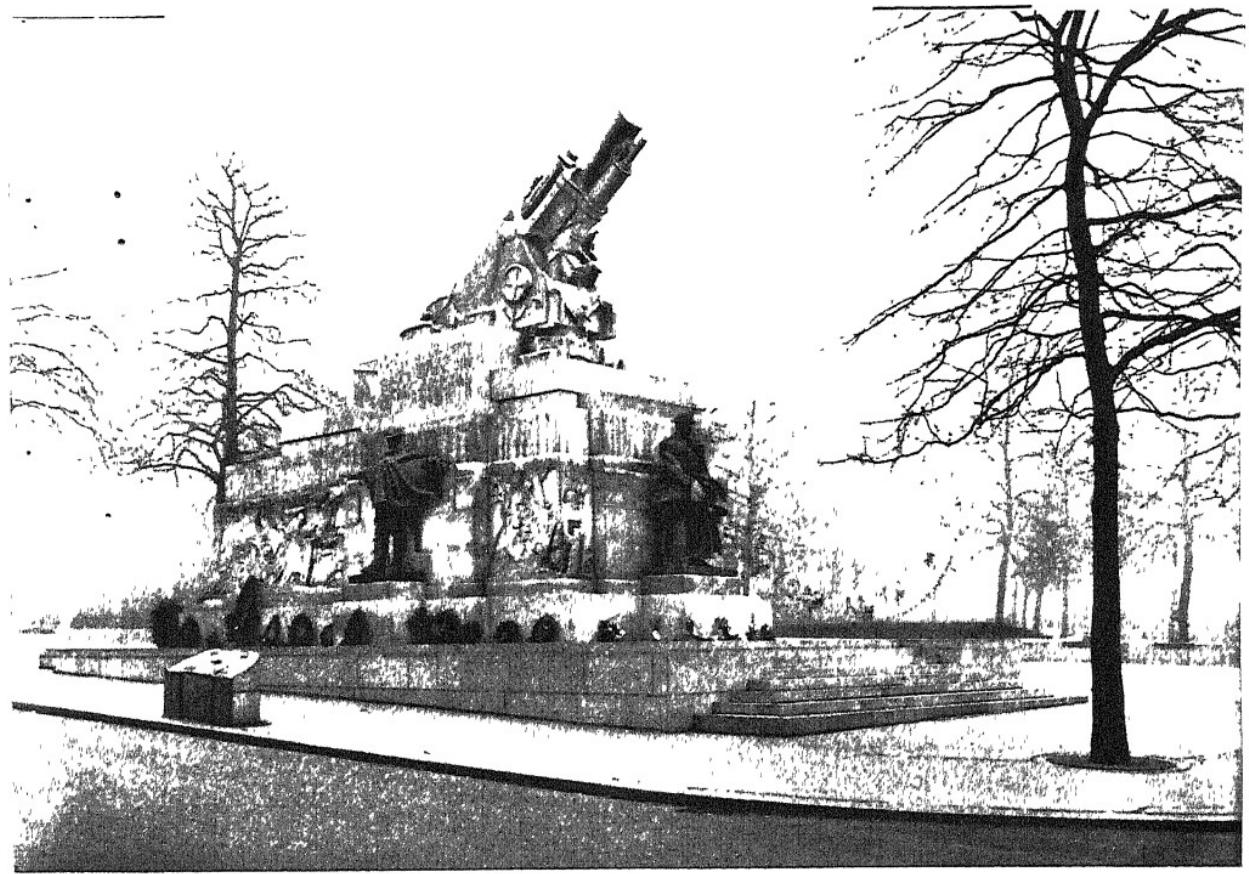


PLATE XL

W. H. HUDSON MEMORIAL

W. H. HUDSON MEMORIAL
HYDE PARK

By Jacob Epstein (born 1880)

Erected 1925

